A TALE OF TWO PARADIGMS:
The "Tiberian Accents" as Analyzed by the Masoretes and by Suzanne Haïk-Vantoura

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ABSTRACT

It is generally conceded that the "Tiberian" accents (*te`amim*) of our present Masoretic Text have three functions. They indicate the melodic rendition of the verbal text; they clarify the verbal syntax; and they mark the positions of the rhythmic stresses within the verbal text. Most of the debate over their original meaning (and therefore their origin, age and state of preservation) has revolved around this question: are the *te`amim* primarily *melodic*, or primarily *syntactic*?

In 1976, Suzanne Haïk-Vantoura first proposed a radically new interpretation of the *te`amim*. Her "deciphering key" was derived from an analysis of the *te`amim* vis-à-vis the Hebrew verbal syntax, as based on the premise that the *te`amim* are primarily *melodic*. Her "key" still stands as the first and only complete explanation of the physical features of the *te`amim* and of their relationship to the verbal text.

Haïk-Vantoura pointed out in passing what few have yet considered: the Masoretic interpretation of (and nomenclature for) the *te`amim* may likewise be explained as a "deciphering key" derived from an analysis of the *te`amim* vis-à-vis the Hebrew verbal syntax, this time as based on the premise that the *te`amim* are primarily *syntactic*. Yet analysis from this premise has never led to a complete explanation of the physical features of the *te`amim* or of their relationship to the verbal text.

In effect, Haïk-Vantoura's paradigm and that of the Masoretes are *mirror-images* of each other. Far from supporting the idea that the Masoretes *invented* the "Tiberian" *te`amim*, a comparison of these paradigms supports the Masorete Moshe ben Asher's claims of an ancient age and priestly origin for the *te`amim*, which were then misunderstood, reinterpreted and even text-criticized by the Masoretes and later grammarians.

PAPER

With a few notable exceptions, specialists concur that the *te`amim* (**טעמים**) or *ta`amê miqra* (**טעמי מקרא**) – as transcribed by the Masoretes of Tiberias – have a threefold *functional significance*: *melodic*, *syntactic* and *rhythmic*. These graphemes have an *exegetical purpose* as well: as their very name intimates, they enable the reader and the listener to *discern and appreciate* – literally, to "*taste*" – the *meaning* of the words they support. In effect, the *te`amim* magnify and quantify the *vocal inflection*, which carries the *thought* behind the words. Since the *te`amim* are divided into *two systems*,[1] it is evident that they give a different inflection according to what kind of verbal text they support.

Most specialists concur that the *rhythmic* function is the least important of the three.[2] Which function predominates, then: the *melodic* or the *syntactic*? A review of the literature, from the medieval "reader's manuals"[3] to the latter-day grammatical and cantorial treatises, is instructive in some ways and confusing in others. Masoretic scholars and grammarians (again, with some notable exceptions[4]) conclude

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[1] The systems are given different names in the literature: for example, the "prose" and the "poetic" or "psalmodic" systems, or the "accents of the Twenty-One Books" and the "accents of the Three Books", respectively.

[2] This did not stop Edward W. Goodrick (in *Do It Yourself Hebrew and Greek*, Zondervan, 1980, pp. 15:6-7) from listing the three functions in this order: marking the "tone-syllable" (rhythmic), marking the punctuation (syntactic), and defining the chant (melodic).

[3] Beginning with that of Aharon ben Asher: the famous *Diqduqê ha-Te`amim* (ca. 930 CE).

[4] One notable exception is Israel Yeivin (in his *Introduction to the Tiberian Masorah*, translated and edited by E.J. Revell, Scholars Press, 1980). Yeivin insists that the primary function of the *te`amim* is "to indicate the music of the Biblical chant [sic]. They do not, like modern musical notation, indicate the pitch and duration of individual notes, but represent groups of notes (motifs, tropes) to which the words of the verse are chanted. The reader must, from his own knowledge, fit the musical motifs to the words marked, adapting them to the number of syllables, stress position, etc" (p. 157). In his discussion of the three functions, he adds: "…the second function of the accents is to indicate the interrelationship of the words within the text. The accents are thus a good guide to the syntax of the text; but, since the reader was naturally presenting meaning, not structure…accentuation marks semantic units, which are not always identical with syntactic units" (p. 158). Yet his discussion of the *te`amim* relates almost entirely to the second, not the first function, and in syntactic terms (that is, with reference to the *te`amim* as "disjunctives" and "conjunctives"). Only secondarily and occasionally does he deal with features of the notation that must have a musical reason for their existence. What he relates (in such brief terms) concerning the musical interpretation (such as it is) given by the *Masorah* and the early treatises has nothing at all to do with "tropes" (p. 168). I will return to this point later.

that the *te`amim* are *primarily syntactic*. Cantors and musicologists typically conclude that the *te`amim* are *primarily melodic* – that is, that the *te`amim* comprise a *genuinely musical* notation.

This fundamental disagreement points to a long-unsolved *conundrum*. First, neither viewpoint leads to a complete explanation of the notation's *melodic* function. For that matter, neither viewpoint leads to a complete explanation of the notation's *syntactic* function.[5] Above all, neither viewpoint leads to anything like a complete explanation of the *physical features* of the notation or of its *layout* relative to the words.[6]

At least *four historical assumptions* appear to lie behind this conundrum. First, it seems generally assumed that the Masoretes *invented* (or else "*crystallized*") the "Tiberian" *te`amim*. In so doing, the Masoretes supposedly notated a *syntactic analysis* of the verbal text – and simultaneously, some form of *synagogue chant*. Above all, it seems generally assumed that the Masoretes (and their grammarian successors) gave the *original definitions and corresponding names* to the *te`amim*.[7]

There is another explanation, however, of the historical data. The Masoretes *received* the "Tiberian" *te`amim* from the priestly Elders of Bathyra via the Karaites, just as the Masorete Moshe ben Asher testified.[8] Yet while the Masoretes, Karaites and later grammarians understood the *significance* and *purpose* of the notation, they did not understand its original *meaning*. Accordingly, they *reinterpreted* the *te`amim* according to the norms of their own time, as is consistent with the data given in the early "reader's manuals"[9], in manuscripts of the Bible from the Cairo Genizah,[10] and in the *Masorah* itself. They did so on the tacit Talmudic assumption that the Temple chant and the early synagogue chants were *essentially the same in nature* – among other reasons, because *both* were traditionally based in *hand-gestures* likewise called "*te`amim*". In effect, the Masoretes, Karaites and grammarians *redefined and renamed* (and even *text-criticized*) a *primarily melodic* notation as if it were a *primarily syntactic* one. They did so even while affirming that the *te`amim* are *musical* signs – implying (willy-nilly) that the *te`amim* are *primarily melodic*. The resulting confusion of their students is perfectly understandable,[11] for those students have found themselves attempting to reconcile two irreconcilable premises.

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[5] The combination of *systematic rigor* and *arbitrary application* of the *te`amim* as traditionally defined – particularly in "prose" texts – has been noted many times before now. The computer analyses of the late Gerard E. Weil and James D. Price merely affirm the *self-consistency* (as far as it goes) of that traditional definition. They do not explain the *arbitrary application* of the *te`amim* (so defined) to the verbal text.

[6] This is as true of the computer analyses of Weil and Price as it is of any other treatise (from medieval times to the present) on the *te`amim* as traditionally defined. Idelsohn's famous transcriptions of the various synagogue chants (of which two are given in Illustration IV) are if anything even more striking in their complete evasion of the reasons behind the sublinear and superlinear positions of the *te`amim*.

[7] Not all have made this assumption. Jules Derenbourg ("Manuel du Lecteur", in *Journal Asiatique*, Sept.-Oct.-Nov. 1870) notes that the names given to the *te`amim* in the early sources "never had either fixity or unity". Concerning the names given to one grapheme in particular, he adds, "This diversity of names is the result of subtle definitions having no basis at all and determined only by a desire to give a special domain to each of the terms which originally only designated one and the same thing" (p. 519). No doubt in part to correct that problem, this grapheme is called by just two names in modern tables: *munah* and *legarmeh*. But why could not Derenbourg's critique apply to these two names also? Could not one be ancestral and the other post-imposed? And what of other graphemes that bear two or more names in the early sources? (The English translations of Derenbourg's French text are by Dennis Weber.)

[8] In his colophon to the *Codex of the Prophets* (895 CE) and in his poem *The Song of the Vine* (which dates from about the same time). Cf. Paul Kahle, *The Cairo Genizah* (Oxford, 1959), pp. 95-96, 84-85.

[9] The *Diqduqê ha-Te`amim* by Aharon ben Asher gives only tentative and unsystematic syntactic rules for the *te`amim* – contrary to what one might expect from its Hebrew title! "This treatise…presents a list of the accents (of both prose and poetic systems). Some rules for the use of some accents are also given, but the accent system is not treated comprehensively; nor, in fact, is any individual accent. The rules given cover only 'conjunctive' accents…Rules for the use of *paseq* and *ga`ya* are also given" (Yeivin, pp. 160-161.) The rules for *ga`ya* "in the masoretic [sic] literature and the works of the early grammarians are few and unsystematic" (*op. cit.*, p. 240). It was left to later manuals such as the *Horayat `al Qore*, translated into French as the *Manuel du Lecteur* (by Jules Derenbourg, *op. cit.*), and *Tuv Ta`am* (Venice, 1538) by the Renaissance humanist Elias Levita, to develop further the rules for the use of "disjunctives", "conjunctives" and other graphemes (Yevin, p. 161) – to say nothing of the more modern works of Wickes, Weil, Price and others.

[10] Cf. Geoffrey Khan, *Karaite Bible Manuscripts from the Cairo Geniza* (Cambridge, 1990). Every scribe seems to have had his own idea about how the *te`amim* and vowel-points should be used. There were also differences of opinion on what the vowel-points represented in terms of pronunciation. This does not seem to be consistent with the *te`amim* and vowel-points being *invented* by either the Karaites or the Masoretes of Tiberias. It seems more consistent with these notations being *reinterpreted* according to contemporary ideas and practices.

[11] Derenbourg remarks on part of how this confusion arose: "They spied out the slightest nuance, noted not only the separations but the connections…they built up a veritable hierarchy, a feudal system of accents, all rather burlesque, which misled several great scholars of the 15th, 16th and 17th centuries" (*op. cit.*, p. 528, translated by Dennis Weber). Yeivin points out that "Wickes opposed classification in this way (as did others before him), and indeed it does give a false impression of the accent system. One cannot argue that the pause after one accent must be longer than the pause after another. The value of the accents is relative" (*op. cit.*, p. 169). But if

The interpretation of the *te`amim* offered by the Masoretes, Karaites and grammarians may be called the *syntactic paradigm*. Ostensibly, its creation fulfilled the three requirements necessary to decipher a notation of unknown meaning. It began with an *accurate transcription* of the notation, again as Moshe ben Asher testified.[12] It took the Hebrew verbal syntax as the "*virtual bilingual*" necessary to define each *ta`am* and its function. Finally, it proceeded on the *premise* that the *te`amim* are primarily syntactic. The keystone of the paradigm is its *premise*, which saves itself from reduction to logical absurdity only by the *repeated addition of untested assumptions* about the notation itself.

The above is a restatement of the conclusions of the late Suzanne Haïk-Vantoura, who viewed the *te`amim* as a *musical* notation of unknown meaning.[13] Haïk-Vantoura started her analysis in ignorance of the syntactic paradigm. Serendipitously, therefore, she viewed the *te`amim* without the hindrance of that paradigm's historical and theoretical assumptions. Only later did she compare her results with those of the syntactic paradigm. In effect, her analysis proved to be the *mirror-image* of that of the Masoretes and grammarians – something not yet appreciated by all reviewers of her work.

Haïk-Vantoura's interpretation of the *te`amim* may be called the *melodic paradigm*.[14] Like the syntactic paradigm, it began with an *accurate transcription* of the notation.[15] It likewise took the Hebrew verbal syntax as the "*virtual bilingual*" necessary to define each *ta`am* and its function. Unlike the syntactic paradigm, it proceeded on the premise that the *te`amim* are *primarily melodic*. The keystone of the paradigm is its *premise*, which leads to no assumptions that cannot be *tested exhaustively* against the Hebrew verbal syntax.[16] This too remains unappreciated by many reviewers of Haïk-Vantoura's work.

A comparison of the "tables of *te`amim*" (that is, the "deciphering keys") that result from the two paradigms is instructive. The illustrations I have provided with this paper are meant to facilitate that comparison in detail.[17] The comparison itself may be summarized as follows.

The syntactic paradigm defines the graphemes as a hierarchy of *disjunctives* and *conjunctives*. Their forms are distributed haphazardly below and above the words, and also when taken in order of relative strength. By contrast, the melodic paradigm defines the graphemes as a series of *sublinear degrees* of a tonal scale and of *superlinear ornaments* of one to three tones each. The forms of the graphemes (especially the sublinear ones) appear to be *systematic* when they are taken in order of musical importance. This is because in the melodic paradigm, the forms of the graphemes are *directly related* to their melodic meanings.

Yet the melodic paradigm's *subordination* of the syntactic function to the melodic function actually makes the syntactic function at once *more flexible* and *more precise* – and that by *reducing* the number of *te`amim* and that of their corresponding names[18] to their *absolute minimum*.[19] Thus, instead of

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we are dealing with a primarily *melodic* notation, then its hierarchical yet flexible structure makes sense. Such a hierarchy implies a genuine *tonality*, not a strict rank order of primarily syntactic values.

[12] Ben Asher testified this specifically in his colophon to the *Codex of the Prophets*. According to him, both his source (the "reading tradition" as it was understood by "the Community of Prophets", that is, the Karaites) and his own transcription of that source were *accurate*.

[13] Her original French book and accompanying recording, both entitled *La musique de la Bible révélée*, were published in 1976. The English translation of the second edition of her French book (*The Music of the Bible Revealed*, trans. Dennis Weber, ed. John Wheeler) was published in 1991 (BIBAL Press/King David's Harp, Inc.) By her death in 2000, some 5,000 verses (including all the Psalms and Megillot) had been transcribed into musical score form and eight recordings had been produced.

[14] It is at once the simplest and only complete explanation of the features and layout of the accentuation ever proposed. By contrast, while the paradigm offered by Daniel Meir Weil (in his *The Masoretic Chant of the Bible*, Rubin Mass Ltd., Jerusalem, 1995) is ostensibly a melodic paradigm, it assumes the truth of the syntactic paradigm and a more or less direct link between Temple chant and early synagogue chant. His book takes 397 pages (in English alone) to derive an admittedly speculative syntactical-melodic system that has the very same faults as the syntactic paradigm – above all, the inability to explain systematically the graphic forms of the *te`amim*, their sublinear and superlinear placements, and their placements relative to the syllables they mark.

[15] The Letteris Edition (used around the world for liturgical purposes) was recommended to Haïk-Vantoura by none other than Gerard E. Weil (who came to realize – as he admitted to her – what a challenge her paradigm posed to his own analytical work). Haïk-Vantoura made comparisons of her own between the Letteris Edition and the First Rabbinic Bible, as well as with a facsimile of the Codex of the Prophets and (on my request concerning Psalm 27) a facsimile of the Aleppo Codex in the National Library in Paris.

[16] Haïk-Vantoura's book – intended for specialists and laymen alike – illustrates some of those tests. A complete reconstruction of her logic, addressed to specialists only, would be useful to have.

[17] Some of the illustrations are my own expansions and clarifications of Haïk-Vantoura's material.

[18] Haïk-Vantoura drew upon Mayer Lambert's *Traitê de Grammaire hebraíque* (to which I do not have direct access) as her source for the traditional names of the *te`amim*. As she described to me in private correspondence, in order to present a plausible list (largely of Hebrew names, but some having Aramaic forms), a certain amount of reconstruction was required. How relatively little reconstruction was required will become evident upon comparing Israel Yeivin's tables of disjunctive and conjunctive graphemes with Haïk-Vantoura's tables of sublinear and superlinear graphemes (cf. the attached Illustrations).

defining the same grapheme as the strongest "disjunctive" at the end of a verse and as not a *ta`am* at all everywhere else in a verse,[20] the melodic paradigm defines that grapheme everywhere as the *tonic or "final" degree* of the musical mode.[21] Instead of giving the same grapheme different meanings and names[22] according to context and different graphemes with different names the same meaning[23] according to context, the melodic paradigm gives the same grapheme the same meaning[24] and the same name in all contexts within a given system. Finally, unlike the syntactic paradigm, the melodic paradigm takes the exact positions of the graphemes (especially the superlinear ones) relative to the words and syllables into *systematic account* – even positions which Haïk-Vantoura did not address during her lifetime.[25]

The syntactic paradigm allows the *secondary* and *arbitrary* assignment of a melodic line to a verse: either a simple melodic curve (after the fashion described in the *Masorah* and the medieval "reader's manuals" and well-documented in many old synagogue communities), or else a complex chain of ornamental motifs with equally detailed rules of resolution (which motifs have been most fully developed in the Ashkenazi community).[26] In the latter style of chanting, the motif starts at the beginning of the word or of a phrase of two or more words, regardless of where one or more *te`amim* are located relative to the word or phrase. By contrast, the melodic paradigm defines the melodic line via the *precise* interaction of sublinear and superlinear graphemes, which interaction *remains the same everywhere*. The value of each sublinear grapheme begins on the syllable where it is found (as is normal in all truly *musical* notation), and continues until another sublinear grapheme intervenes. If one or more superlinear graphemes intervene in the meantime, each grapheme takes its pitch relative to that defined by the preceding sublinear grapheme.[27] With both sublinear and superlinear graphemes, the position of the grapheme relative to the syllable has *rhythmic* significance.[28] Simple rules of resolution may be invoked for the superlinear ornaments, according to the juxtaposition of the various graphemes with each other and with the verbal stressed syllables and cadences.

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[19] That is, in the melodic paradigm there is a *one-to-one correspondence* between graphic form, melodic meaning and ancestral name. This is all the more important in that Haïk-Vantoura derived the melodic meanings of the *te`amim* in ignorance of their ancestral names.

[20] The syntactic paradigm calls the grapheme *silluq* at the end of the verse and "*ga`ya*" or "*meteg*" everywhere else. In the syntactic paradigm, one musical note – a genuine "center of attraction" – easily fulfills all the functions ascribed to *silluq* and "*ga`ya*" by the syntactic paradigm. This includes the three "musical" and the three "phonetic" categories of "*ga`ya*" noted by Yeivin (*op. cit*., p. 243). All these functions are founded in the *melodic* meaning of the grapheme – the most basic one possible.

[21] This grapheme's name, *silluq*, means "end". In the light of ancient music theory and practice (which dictated a *final* note at the end of a complete melodic-verbal unit), this makes perfect sense.

[22] One well-known example in the syntactic paradigm concerns the *distinction* between *munah* and *legarmeh* (through the absence or presence of the vertical line *paseq*). The melodic paradigm affirms Yeivin's statement: "It seems probable that *paseq* was established after the system of conjunctives and disjunctives, as it completes it. If so, the lateness of its introduction would explain the lack of system in its use" (*op. cit*., p. 216).

[23] One well-known example in the syntactic paradigm concerns the *equation* between *pashta* and "*yetiv*". In the melodic paradigm, *pashta* is equated with what the syntactic paradigm calls "*azla*", and *mehuppakh* is equated with what the syntactic paradigm calls "*yetiv*".

[24] The one apparent exception (*`illuy* in the "poetic" system) apparently has a "dual" meaning in order to keep the melodic line within the range which the other sublinear and superlinear signs set (that is, eleven degrees).This duality is justified because in a melodic line, a rise of a 5th interval (to the *dominant*) and a fall of a 4th interval (to the *subdominant*) have the *same syntactic effect*. Here we find one of many examples of the *graphic economy* of the *te`amim* in the melodic paradigm.

[25] This relates to the prepositive positions of the sublinear *te`amim* called (in the syntactic paradigm) "*yetiv*" (in the prose system) and "*dehi*" (in the poetic system), as well as the occasional prepositive placement of "*ga`ya*". It also relates to the phenomenon called "the retraction of the accent", some few kinds of which are found in certain early MSS. but seldom if at all in the Letteris Edition or comparable editions (cf. Yeivin, *op. cit*., pp. 236-240, 273-274).

[26] Yeivin assumes that the *te`amim* represent the latter form of chant (cf. *op. cit*., pp. 157-158). Yet what he documents from the *Masorah* and the early treatises (p. 168; cf. Illustration III) is consistent with the other form of chant: what the ethnomusicologist Israel Adler has called "primitive chant". This is the same sort of chant that is documented as late as the 12th century by the transcriptions made by the proselyte Obadias the Norman (using Lombardian neumes). Some of these transcriptions are extant on various recordings. Cf. Suzanne Haïk-Vantoura, *The Music of the Bible Revealed*, Supplement II, pp. 474-492.

[27] While Haïk-Vantoura sought to make this interaction as clear as possible through the use of musical scores, it is even easier to demonstrate it using a series of *gestures* (for example, with left-handed gestures representing the sublinear signs and right-handed gestures representing the superlinear signs).

[28] Thus with some *te`amim* in the prose system, the position of the grapheme at the end of a syllable (or even after the last syllable in some cases) effectively extends the syllabic time "forward". With other *te`amim*, the position of the grapheme at the beginning of the word extends the syllabic time of its first syllable "backwards". In the case of "*yetiv*" (the position of which Haïk-Vantoura did not discuss), mezzo-soprano Esther Lamandier takes its position into account on her recordings, as it were by musical instinct.

The syntactic paradigm also allows for the arbitrary assignment of *modality*, according to the various dictates of the synagogues' liturgical year.[29] By contrast, the melodic paradigm assigns a specific diatonic-chromatic modality in context by a careful comparison of the melodic "texture" defined by the *te`amim* with the verbal "state" which it parallels and supports.[30]

What of how the *te`amim interpret* the words? Grammarian Jules Derenbourg noted in effect that the *sheer number* of graphemes used in the accentuation poses an *enigma*. Five accents (he added) would be enough to punctuate a biblical Hebrew verse.[31] On examining how the *te`amim* under the melodic paradigm interpret the words, I discovered that there are indeed *five types of melodic-verbal cadences* – no more, no less. Their nature and hierarchy are most easily illustrated using a typical four-clause verse (with stylized verbal text) from the Psalms:

text | text /	| = minor cadence
text | text //	/ = preparatory cadence
text | text ///	// = suspensive cadence
text | text ////	/// = half cadence
	//// = full cadence

Under the melodic paradigm, the *te`amim* not only mark these cadences and link words within phrases, but also underline other semantic elements. According to Haïk-Vantoura, the *te`amim* define *four* (by another count, *five*) melodic factors:

1) the *polarity* (relative pitch) of the melody;
2) the *axiality* ("quality" relative to the tonic note) of the sustained notes;
3) the *texture* (sequence of degrees and ornaments) leading to a major cadence;
4) the *ornaments* (groups of notes) given to particular syllables;
5) the *modality* (sequence of intervals) of the basic scale.[32]

Thus in Psalm 148:14, the *te`amim* not only bring out the verbal syntax through the hierarchy of melodic-verbal cadences, but various aspects of the verbal meaning.[33] Using Haïk-Vantoura's transcription:

vaYarém kérén | le`aMo /
TehiLa | lekhol <u>h</u>açidav //
livnê yisraél | `am kerovo ///
halelouyaH ////

In the first two clauses (or *verselines*), **mehuppakh** (marking the 6th degree of the scale in the melodic paradigm) draws one's *attention* to the words and *exalts* them – all the more in that the mode employed makes the interval between the 1st and 6th degrees a *major* sixth. The ornament used on **kérén** (**azla legarmeh** in the syntactic paradigm, simply one use of **pashta** in the melodic paradigm) *exalts* the word further, while marking the *minor* cadence. That used on **le`aMo** (**pazer qaton** in both paradigms) *encircles* the word while marking the *preparatory* cadence -- literally *preparing* the ear for what follows. **Revi`a** (on **<u>h</u>açidav**) marks the *suspensive* cadence, leaving the sense "hanging" and awaiting resolution. The sublinear 3rd degree on **yisraél** (called **de<u>h</u>i** in the syntactic paradigm and simply **tif<u>h</u>a** in another guise in the melodic paradigm) falls after **mehuppakh** and **muna<u>h</u>** and before the **revi`a mugrash** complex, and thus marks a stronger-than-usual *minor* cadence. **Revi`a mugrash** (**geresh** followed by **revi`a** in the melodic paradigm) plays a rare role as the marker of the *half* cadence, dividing the sense of the verse into

[29] As is well known, what melodic style is attached to the *te`amim* depends on the book being recited, the place in the reading chosen (that is, the body or the conclusion of the reading), the time in the liturgical year, and above all the community in which the style is found.
[30] The "texture" is *defined* by the sequence of sustained tones represented by the sublinear signs, and *nuanced* by the ornaments represented by the superlinear signs.
[31] Derenbourg, *op. cit.*, p. 522.
[32] Suzanne Haïk-Vantoura, *Message biblique intégral dans son chant retrouvée* (Fondation Roi David, 1992), pp. T-31-T-40.
[33] This is best perceived through an examination of the corresponding musical score and recording. Cf. Suzanne Haïk-Vantoura, *La musique de la Bible révélée*, Volume 3 music score (Editions Choudens, 1988), p. 19 (p. 23 of this paper).

two major parts and partly resolving the tonal suspension given by the preceding **revi`a**. Finally, **ga`ya** followed by **silluq** in the syntactic paradigm (which is simply **silluq** repeated twice in the melodic paradigm) gives a strong *full* cadence to the verse. The repetition of the *tonic degree* in this way on **haLeluYaH** makes up for the lack of a minor cadence in the final clause; the harmonic implication is much the same as that of the IV-I final cadence in modern Western music. Meanwhile, the sequence of *te`amim* used in every clause *nuances* the cadence that ends every clause (and the minor cadence within each clause as well).

Conveying all these details in English translation is a matter of judgment. Here is one way that the verse may be translated and punctuated:

> **He has raised up a horn for His people,**
> **Praise for all His saints --**
> **For the children of Israel, a people near to Him…**
> **Praise the LORD!**

Even such careful choices in the English punctuation, however, cannot convey all the qualities of the melodic punctuation – let alone all the other qualities that the melodic rendition gives to the text.

Far from demonstrating that the Masoretes *invented* the "Tiberian" *te`amim*, a close comparison of the syntactic and the melodic paradigms tells a very different tale. It is unreasonable that the Masoretes would have *invented* difficulties in a notation and then leave it to others to explain (or else *explain away*) those difficulties. On the other hand, the specific clarities and difficulties that exist in the syntactic paradigm (and in the source materials) are perfectly consistent with the *reinterpretation* of an ancient notation of unknown meaning (using a sound methodology but proceeding from a faulty premise).

The syntactic paradigm logically compares to the melodic paradigm as the geocentric cosmology of Ptolemy compares to the heliocentric cosmology of Copernicus. Around what do the planets revolve: the *earth* or the *sun*? Around what do the "Tiberian" accents revolve: their *syntactic* function or their *melodic* function? The answer to this question is all the more important in the light of Haïk-Vantoura's most challenging conclusion: the "Tiberian" *te`amim* preserve the "Second Temple edition" of the melodies composed by the very biblical authors themselves – melodies interwoven with the words in such a way that they must have been created and then transmitted together with a very high degree of accuracy.[34]

The reconstructed melodies of Isaiah 60:1-5 and Psalm 148 (with accompaniment by modern instruments and choral harmonies) are simple even by the standards of Haïk-Vantoura's arrangements. Few texts, however, are more illustrative of the elegance of her "deciphering key" or more dramatic within the limits of that "key". Accordingly, this paper ends with a recorded performance of these two characteristic texts.[35]

[34] Much of Haïk-Vantoura's evidence for this conclusion was detailed in melody-only musical scores which are no longer in print. I am presently researching this conclusion through an examination of the melodic-verbal cadences and themes.
[35] Suzanne Haïk-Vantoura, *La musique de la Bible révélée*, Volume 3 CD (Disques Alienor, AL 1051, 1993).

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I. Table of Prose System by Israel Yeivin (*Introduction to the Tiberian Masorah*, Scholars Press, p. 167)

Disjunctives		Conjunctives	
Silluq	דבָר	*Munaḥ*	דבָר
Atnaḥ	דבָר	*Mehuppak*	דבָר
Segolta	דבר׃	*Merka*	דבָר
Shalshelet	דבָרי	*Darga*	דבָר
Zaqef (qaṭan)	דבֹר	*Azla*	דבֹר
Zaqef gadol	דבֹר	*Telisha qeṭannah*	דבר׀
Revia	דבֹר	*Galgal*	דבָר
Ṭifḥa	דבָר	*Merka kefulah*	דבָר
Zarqa	דבר֗	*Mayela*	ויֵצא-נָח
Pashṭa	דבר֔		
Yetiv	מֵלך		
Tevir	דבָר		
Geresh	דבֹר		
Gerhsayim	דבֹר		
Legarmeh	דבָרי		
Pazer (qaṭan)	דבֹר		
Pazer gadol	דבֹר		
Telisha (gedolah)	דבר׀		

II. Table of Poetic System by Israel Yeivin (*op. cit.*, p. 264)

Disjunctives		Conjunctives	
Silluq	דבָר	*Munaḥ*	דבָר
ʿOleh we-yored	דבָר	*Merka*	דבָר
Atnaḥ	דבָר	*ʿIlluy*	דבֹר
Revia	דבֹר	*Ṭarḥa*	דבָר
Revia mugrash	דבֹר	*Galgal*	דבָר
Shalshelet gedolah	דבָרי	*Mehuppak*	דבָר
Ṣinnor	דבר֒	*Azla*	דבֹר
Deḥi	דבר֜	*Shalshelet qeṭannah*	דבֹר
Pazer	דבֹר	*Ṣinnorit*	דבֹר
Mehuppak legarmeh	דבָרי		
Azla legarmeh	דבֹרי		

III. Example of Masoretic "Musical Categories" by Israel Yeivin (*op. cit.*, p. 168)

1. גַּבָּה (also ירים הקול ויעלהו)

   Pazer, telisha, geresh, shalshelet.

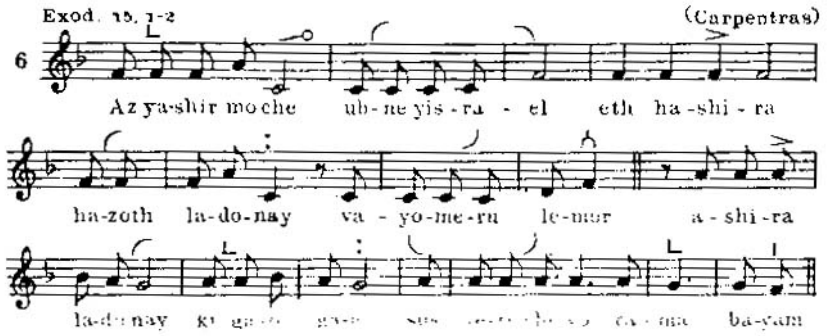
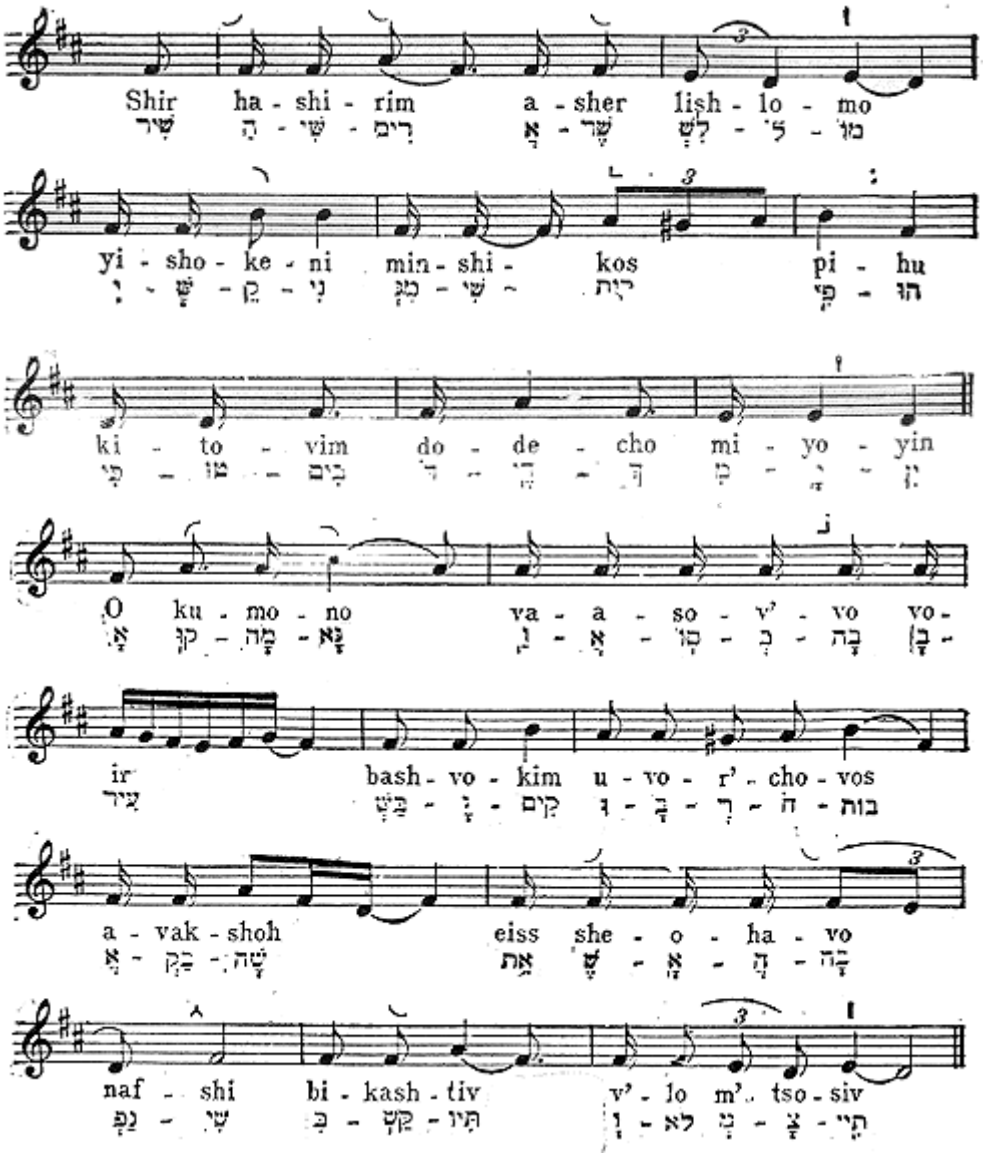
2. רוּם (also עלוי)

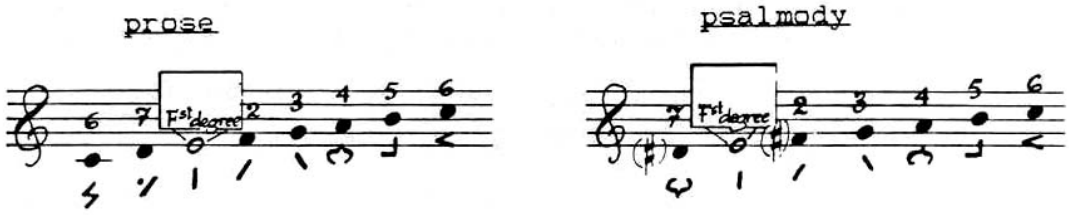
   Zarqa, revia, tevir, legarmeh.

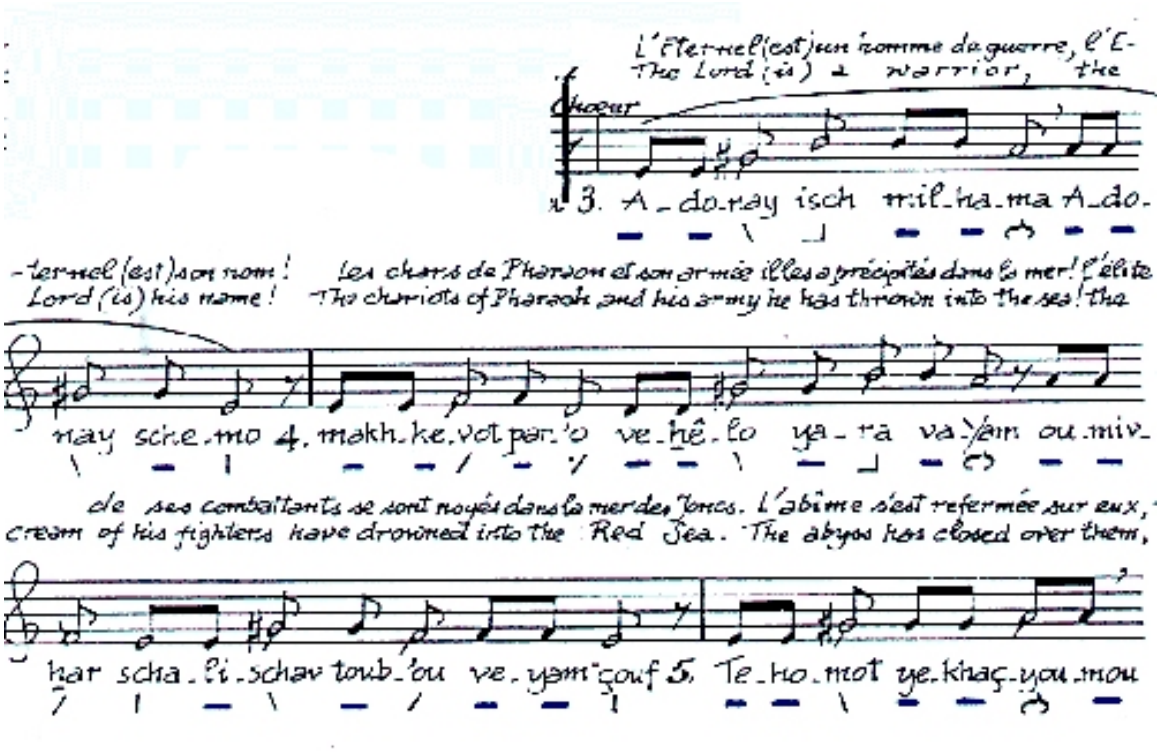
3. שְׁחָיָה (also נצב or העמדה)

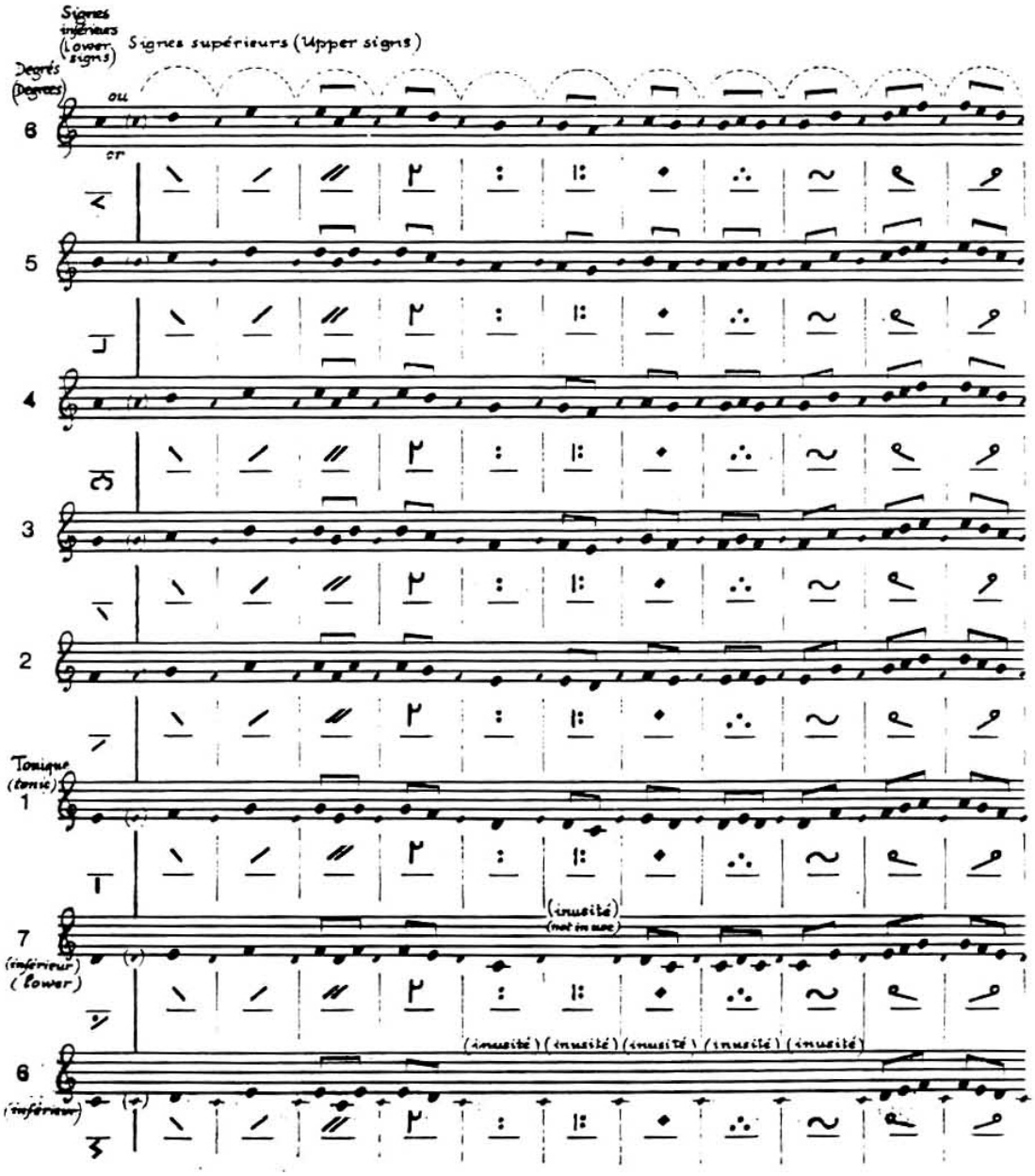
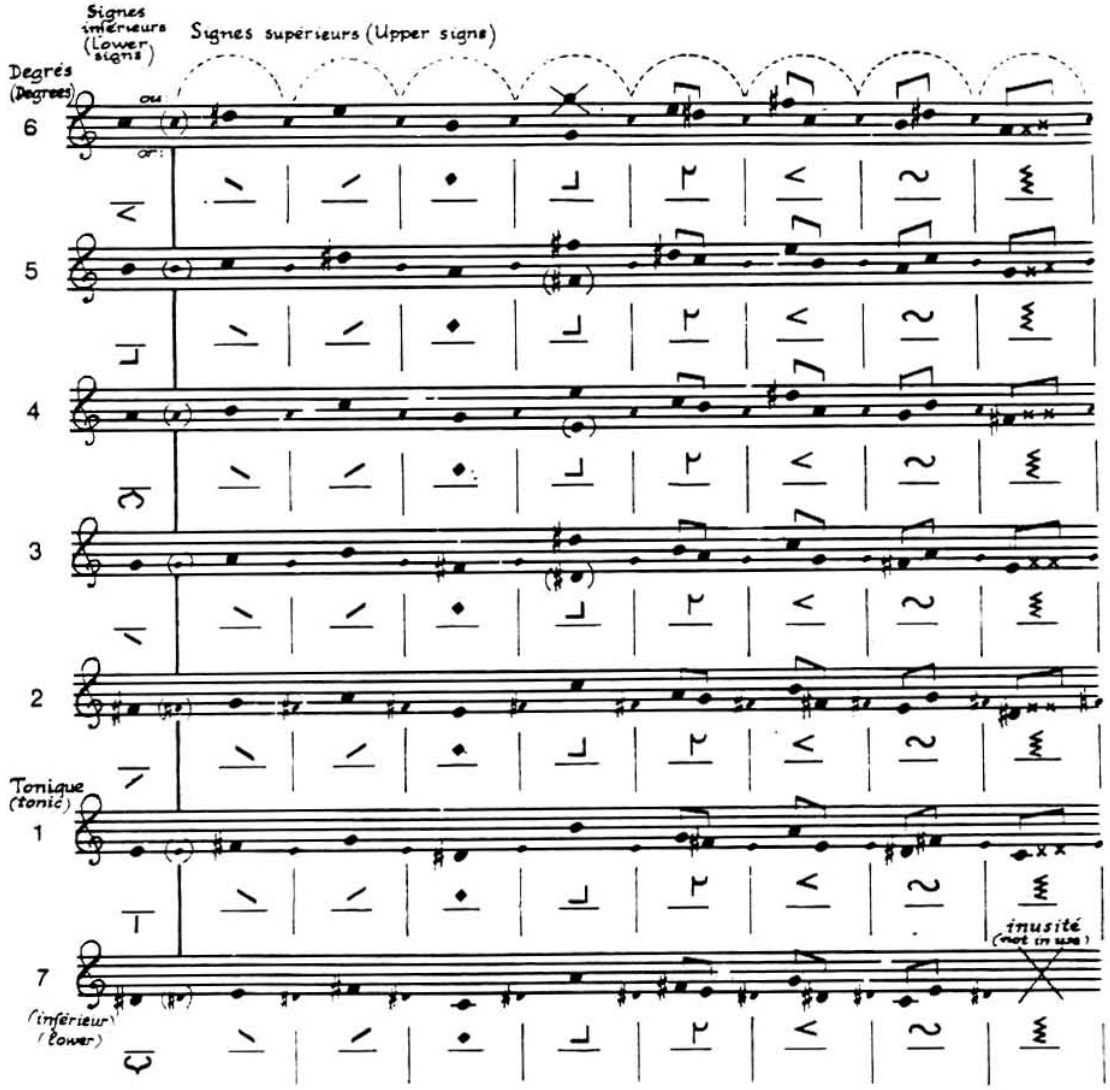
   Pashṭa, zaqef, ṭifḥa, atnaḥ, silluq.

According to this division, the major pausal accents are in category 3, the names for which mean "low, standing, stopping", while the lesser pausal accents are in categories 1 "high, raising and exalting the voice" and 2 "high, raised". Thus the typical accent clause would seem to have followed a pattern like this ⌒ with a lesser pausal accent with a high tone at the high point of the arc, and a major pausal accent with a low tone at the end.

IV. Example of Chant Similar to Masoretic Norms (Exodus 15:1) by Abraham Z. Idelsohn (*Jewish Music: Its Historical Development*, Dover Publications, p. 42)

V. Example of "Tropes" (Song of Songs 1:1-3, Ashkenazi Rite) After Abraham Z. Idelsohn (Adapted By Moses Nathanson)

Shir ha - shi - rim a - sher lish - lo - mo
שִׁיר הַ - שִׁ - רִים אֲ - שֶׁר לִשְׁ - לֹ - מֹו
yi - sho - ke - ni min - shi - kos pi - hu
יִ - שָּׁ - קֵ - נִי מִ - שִׁ - קֹות פִּ - הּו
ki - to - vim do - de - cho mi - yo - yin
כִּי - טֹו - בִים דֹּ - דֶ - יךָ מִ - יַ - יִן
O ku - mo - no va - a - so - v' - vo vo -
אָ - נָּא קֹ - מָ - נֹו וְ - אָ - הֲ - בָ - תֹו בָ -
ir bash - vo - kim u - vo - r' - cho - vos
עִיר בּוּת - חֹ - רָ - גּ - קִים וּ - בָ - רְ - חֹו - בוֹת
a - vak - shoh eiss she - o - ha - vo
אֲ - בַ - קְּשֶׁה אֵת שֶׁ - אָ - הֲ - בָ - תִּי
naf - shi bi - kash - tiv v' - lo m'. tso - siv
נַפְ - שִׁ בִּ - קַּ - שְׁ - תִּיו וְ - לֹא מְ - צָ - אְ - תִּי

VI. Example of Musical Definitions of the Common Sublinear *Te`amim* by Suzanne Haïk-Vantoura (*Resume of the Deciphering Key*, Fondation Roi David, p. 3)

VII. Example of Reconstructed Chant Using Sublinear Signs Only (Exodus 15:3-5a) by Suzanne Haïk-Vantoura

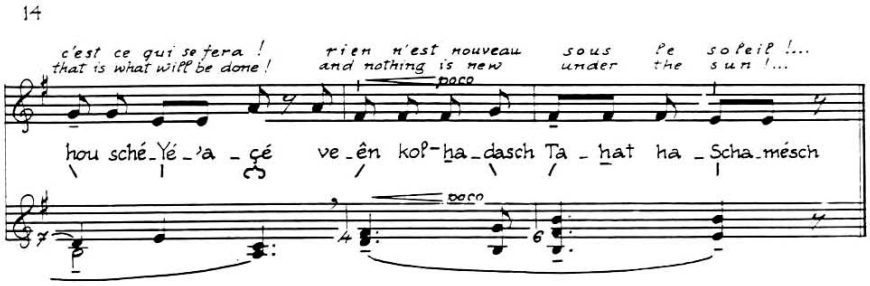

L'Eternel (est) un homme de guerre, l'E-
The Lord (is) a warrior, the
choeur
3. A_do-nay isch mil_ha_ma A_do-
-ternel (est) son nom! Les chars de Pharaon et son armée il les a précipités dans la mer! L'élite
Lord (is) his name! The chariots of Pharaoh and his army he has thrown into the sea! the
nay schme_mo 4. makh_ke_vot par_'o ve_hê_lo ya_ra va_yam ou_miv_
de ses combattants se sont noyés dans la mer des Joncs. L'abîme s'est refermée sur eux,
cream of his fighters have drowned into the Red Sea. The abyss has closed over them,
har scha_fi_schav toub_'ou ve_yam_'souf 5. Te_ho_mot ye_khaç_you_mou

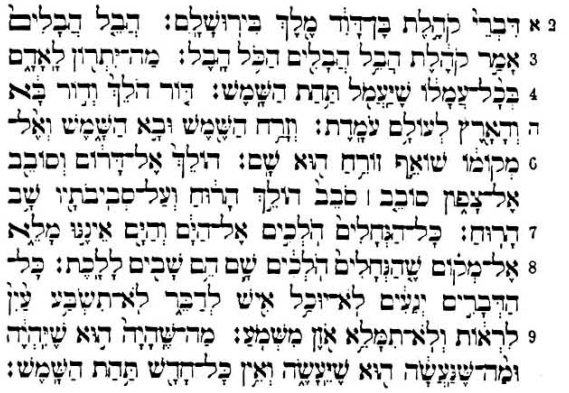
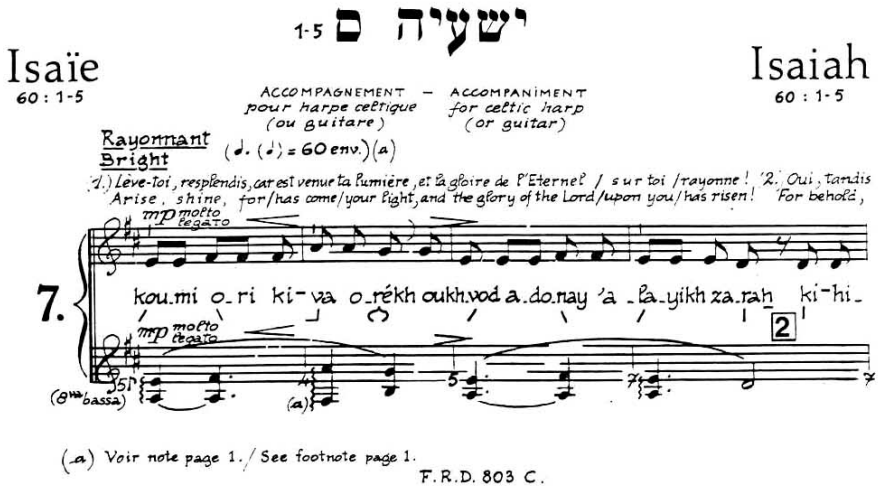
VIII. Table of Prose System by Suzanne Haïk-Vantoura (*La musique de la Bible révélée*, Volume 3, Editions Choudens, p. 44)

IX. Table of Poetic System by Suzanne Haïk-Vantoura (*op. cit.*, p. 45)

X. Names and Forms of "Prose" *Te`amim* in Haïk-Vantoura's Deciphering Key (after Lambert, Yeivin, Haïk-Vantoura and Wheeler)

<table>
<tr><td colspan="6">Sublinear Te`amim</td></tr>
<tr><td colspan="4">Common Te`amim</b></td><td colspan="3">Rare <b>Te`amim</td></tr>
<tr><td colspan="2">Name</td><td>Form</td><td>Alternate</td><td colspan="2">Name</td><td>Form</td></tr>
<tr><td>Darga (C)</td><td>ladder</td><td>דבָר</td><td>דבָרו</td><td>Galgal (D#)</td><td>wheel</td><td>דבָר</td></tr>
<tr><td>Tevir (D)</td><td>broken</td><td>דבָר</td><td></td><td>Merkha Kefulah (D-F)</td><td>double extension</td><td>דבָר</td></tr>
<tr><td>Silluq (E)</td><td>end</td><td>דבָר</td><td>מלך</td><td colspan="3" rowspan="6">1) What the syntactic paradigm calls two different te`amim</i> (<i>mehuppakh</i> and "<i>yetiv</i>") the melodic paradigm calls but one (<i>mehuppakh</i>, using Yeivin's rather than Lambert's name). Its position relative to the syllable has <i>rhythmic</i> significance. 2) <i>Silluq</i>, <i>darga</i>, <i>munah</i>, <i>tifha</i> and <i>atnah</i> retain their melodic values whether alone or in combination. 3) I owe to James D. Price the above correction of the melodic value for <i>merkha kefulah</i>. Melodically and syntactically, this <i>ta`am is a combination of tevir and merkha, not of merkha and pashta as Haïk-Vantoura inferred.</td></tr>
<tr><td>Merkha (F)</td><td>extension</td><td>דבָר</td><td></td></tr>
<tr><td>Tifha (G)</td><td>palm</td><td>דבָר</td><td>ויצא-נח</td></tr>
<tr><td>Atnah (A)</td><td>resting</td><td>דבָר</td><td>ויצא-נח</td></tr>
<tr><td>Munah (B)</td><td>placed</td><td>דבָר</td><td>דבָרי</td></tr>
<tr><td>Mehuppakh (C')</td><td>returned</td><td>דבָר</td><td>מלך</td></tr>
<tr><td colspan="6">Superlinear Te`amim</td></tr>
<tr><td colspan="4">Common Te`amim</b></td><td colspan="3">Rare <b>Te`amim</td></tr>
<tr><td colspan="2">Name</td><td>Form</td><td>Alternate</td><td colspan="2">Name</td><td>Form</td></tr>
<tr><td rowspan="2">Pashta</td><td rowspan="2">stretcher</td><td rowspan="2">דבר</td><td>מלך</td><td>Shalshelet</td><td>chain</td><td>דבָר</td></tr>
<tr><td>דבר</td><td>Pazer Gadol</td><td>great dispersing</td><td>דבָר</td></tr>
<tr><td>Geresh</td><td>expulsion</td><td>דבָר</td><td></td><td colspan="3" rowspan="11">1) Pashta occurs in no less than three different melodic and rhythmic configurations, one of which the syntactic paradigm distinguishes as a separate ta`am</i> (<i>`azla). Some MSS. and editions always put pashta (when doubled) at the end of the syllable; others put the first of the two graphemes at the beginning or in the middle of the syllable. Haïk-Vantoura's "key" affirms that the latter "scribal habit" is correct. 2) Haïk-Vantoura did not distinguish pazer gadol as an individual ta`am, but as a combination of the two kinds of telisha. This seems to be precisely what pazer gadol is, melodically speaking. 3) In some verses telisha gedolah and gershayim are combined on one syllable rather than on succeeding words. The melodic paradigm affirms that telisha gedolah is to be read first, as elsewhere (contrary to the marginal notes, which apparently arose out of the syntactic paradigm).</td></tr>
<tr><td>Gershayim</td><td>double expulsion</td><td>דבָר</td><td></td></tr>
<tr><td>Pazer</td><td>dispersing</td><td>דבָר</td><td></td></tr>
<tr><td>Zakef Qatan</td><td>small rising</td><td>דבָר</td><td></td></tr>
<tr><td>Zaqef Gadol</td><td>great rising</td><td>דבָר</td><td></td></tr>
<tr><td>Revi`a</td><td>crouching</td><td>דבָר</td><td></td></tr>
<tr><td>Segolta</td><td>cluster</td><td>דבר֑</td><td></td></tr>
<tr><td>Zarqa</td><td>spurt</td><td>דבר֗</td><td></td></tr>
<tr><td>Telisha Qetannah</td><td>small pulling away</td><td>דבר֪</td><td></td></tr>
<tr><td>Telisha Gedolah</td><td>great pulling away</td><td>דבר֫</td><td></td></tr>
</table>

XI. Names and Forms of "Poetic" *Te`amim* in Haïk-Vantoura's Deciphering Key (after Lambert, Yeivin, Haïk-Vantoura and Wheeler)

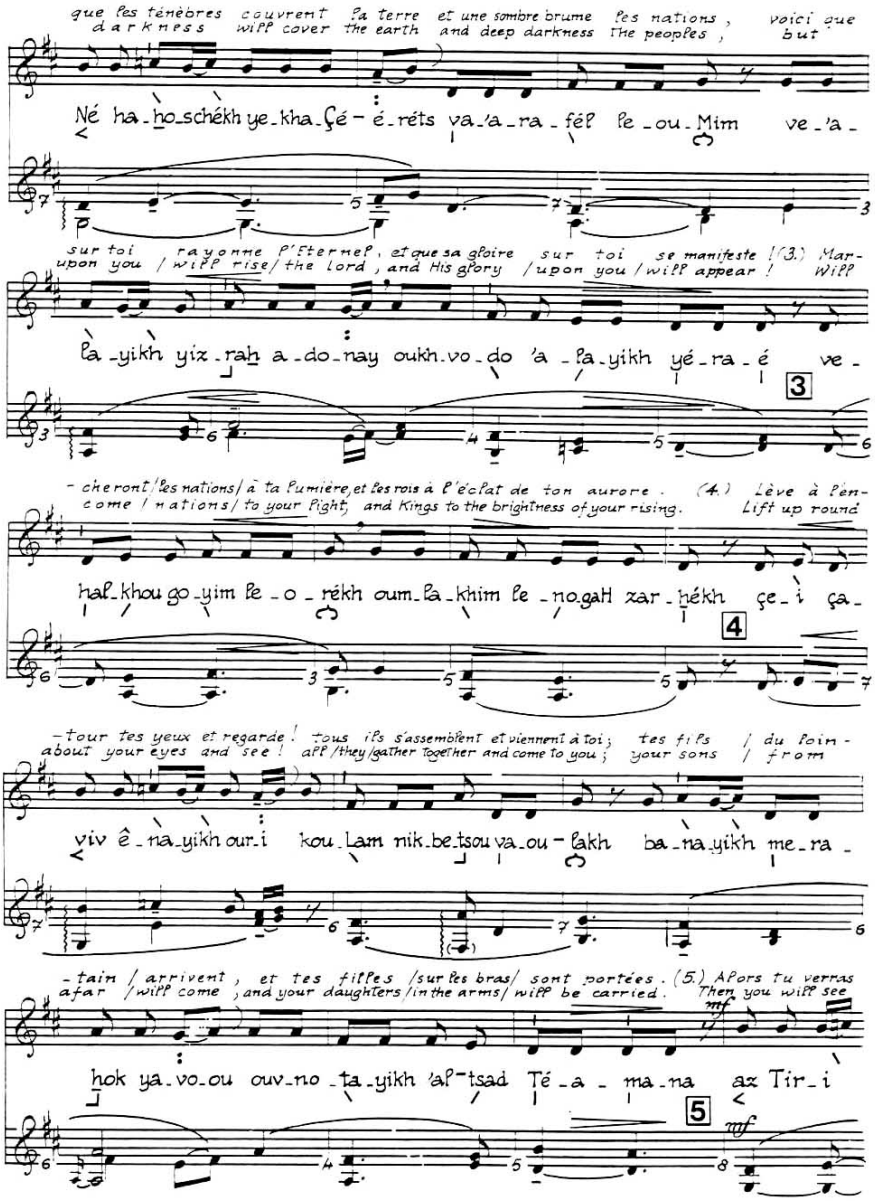
Sublinear **Te`amim**				
Common **Te`amim**				Rare **Te`amim**
Name		*Form*	*Alternate*	*None*
Galgal (D#)	*wheel*	דכר		1) The syntactic paradigm defines *`oleh weyored* as a *complex* of two graphemes representing one "disjunctive" *ta`am*. In the melodic paradigm two *te`amim* (one *`oleh weyored* properly speaking and the other *merkha*) form a *melodic motif*. 2) Haïk-Vantoura took the name *tifha* (as in the prose system) rather than *tarha* (or *dehi*) as the original name for the 3rd degree of the poetic system's scale. Its melodic meaning remains the same whatever its position relative to the word (which has *rhythmic* significance). 3) *Mehuppakh* retains the same musical value whether it acts as a disjunctive or as a conjunctive syntactically.
Silluq (E)	*end*	דכר	מלך	
Merkha (F)	*extension*	דכר	דכר	
Tifha (G)	*palm*	דכר	דכר	
Atnah (A)	*resting*	דכר		
Munah (B)	*placed*	דכר		
Mehuppakh (C')	*returned*	דכר	דכרי	
Superlinear **Te`amim**				
Common **Te`amim**				Rare **Te`amim**
Name		*Form*	*Alternate*	*None*
Pashta	*stretcher*	דכר	לבדך	1) What the syntactic paradigm calls *revi`a mugrash*, the melodic paradigm defines as a *melodic motif* comprised of *geresh* and *revi`a*. 2) When it stands alone, *revi`a* retains the same melodic value whether the syntactic paradigm calls it disjunctive ("*gadol*") or conjunctive ("*qatan*"). It also retains the same melodic value when combined with *geresh*. 3) The syntactic paradigm defines *`oleh weyored* as a *complex* of two graphemes representing one "disjunctive" *ta`am*. In the melodic paradigm two *te`amim* (one *`oleh weyored* properly speaking and the other *merkha*) form a *melodic motif*. 4) *Tsinnor* retains the same melodic value whether it is found at the end of a word or (as "*tsinnorit*" in the syntactic paradigm) at the beginning of a word.
Geresh	*expulsion*	דכר		
Revi`a	*crouching*	דכר	דכר	
`Illuy	*elevated*	דכר		
Pazer	*dispersing*	דכר		
`Oleh Weyored	*ascending & descending*	דכר	על-פלגי	
Tsinnor	*tube*	דכר	דבר	
Shalshelet	*chain*	דכר		

XII. Scores of Isaiah 60:1-5 and Psalm 148 by Suzanne Haïk-Vantoura (*La musique de la Bible révélée*, Volume 3, Editions Choudens, pp. 14-20)

14
c'est ce qui se fera ! that is what will be done !
rien n'est nouveau and nothing is new
sous the
le soleil !... sun !...
poco
hou ché_Yé_'a_çé ve_ên kol-ha_dasch Ta_hat ha_Scha_mésch
poco

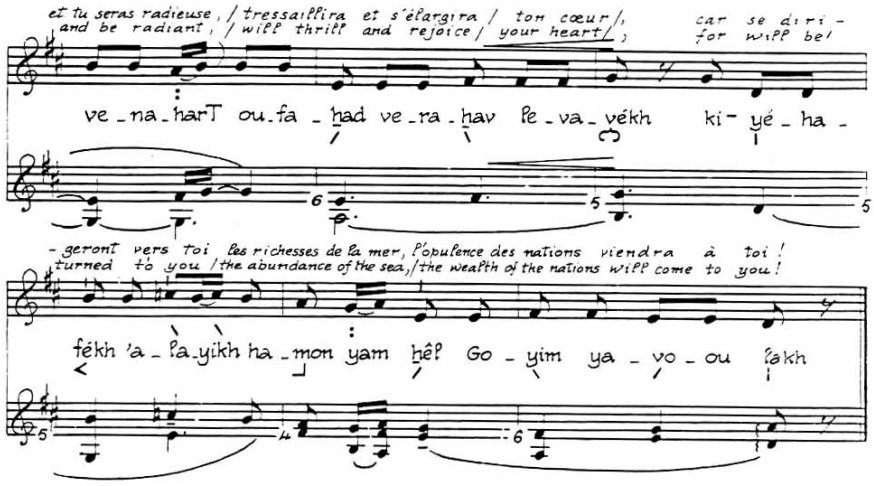


ישעיה ם 1-5
Isaïe
60 : 1-5
Isaiah
60 : 1-5
ACCOMPAGNEMENT pour harpe celtique (ou guitare) – ACCOMPANIMENT for celtic harp (or guitar)
Rayonnant Bright
(♩. (♩) = 60 env.) (a)
1.) Lève-toi, resplendis, car est venue ta lumière, et la gloire de l'Eternel / sur toi / rayonne ! 2. Oui, tandis
Arise, shine, for has come your light, and the glory of the Lord upon you has risen ! For behold,
mp molto legato
7.
kou.mi o_ri ki-va o_rékh oukh.vod a.do.nay 'a_la_yikh za.rah ki-hi-
2
(8va bassa)
(a)

(a) Voir note page 1. / See footnote page 1.

F.R.D. 803 C.

que les ténèbres couvrent la terre et une sombre brume les nations , voici que
darkness will cover the earth and deep darkness the peoples , but
Né ha-ho-schékh ye-kha-Çé-é-réts va-'a-ra-fél le-ou-Mim ve-'a-
sur toi rayonne l'Eternel , et que sa gloire sur toi se manifeste ! (3.) Mar-
upon you / will rise / the Lord , and His glory / upon you / will appear ! Will
la-yikh yiz-rah a-do-nay oukh-vo-do 'a-la-yikh yé-ra-é ve-
3
-cheront les nations / à ta lumière et les rois à l'éclat de ton aurore . (4.) Lève à l'en-
come / nations / to your light, and kings to the brightness of your rising. Lift up round
hal-khou go-yim le-o-rékh oum-la-khim le-no-gah zar-hékh çe-i ça-
4
-tour tes yeux et regarde ! tous ils s'assemblent et viennent à toi ; tes fils / du loin -
about your eyes and see ! all / they / gather together and come to you ; your sons / from
viv ê-na-yikh our-i kou-lam nik-be-tsou va-ou-lakh ba-na-yikh me-ra-
-tain / arrivent , et tes filles / sur les bras / sont portées . (5.) Alors tu verras
afar / will come , and your daughters / in the arms / will be carried. Then you will see
mf
hok ya-vo-ou ouv-no-ta-yikh 'al-tsad Té-a-ma-na az Tir-i
5
mf

F.R.D. 803 C.

16

2 א קוּמִי אוֹרִי כִּי־בָא אוֹרֵךְ וּכְבוֹד יְהוָה עָלַיִךְ זָרָח: כִּי־
הִנֵּה הַחֹשֶׁךְ יְכַסֶּה־אֶרֶץ וַעֲרָפֶל לְאֻמִּים וְעָלַיִךְ יִזְרַח יְהוָה
3 וּכְבוֹדוֹ עָלַיִךְ יֵרָאֶה: וְהָלְכוּ גוֹיִם לְאוֹרֵךְ וּמְלָכִים לְנֹגַהּ
4 זָרְחֵךְ: שְׂאִי סָבִיב עֵינַיִךְ וּרְאִי כֻּלָּם נִקְבְּצוּ בָּאוּ לָךְ

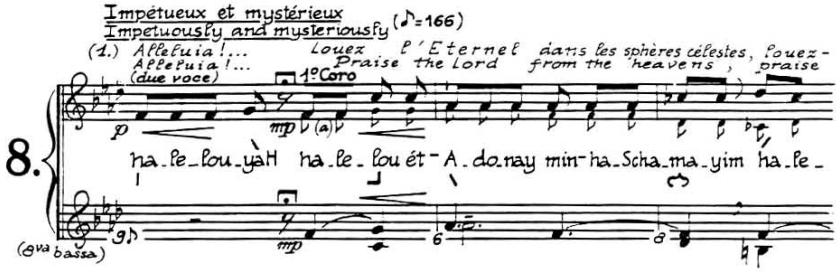
ה בָּנַיִךְ מֵרָחוֹק יָבֹאוּ וּבְנֹתַיִךְ עַל־צַד תֵּאָמַנָה: אָז תִּרְאִי
וְנָהַרְתְּ וּפָחַד וְרָחַב לְבָבֵךְ כִּי־יֵהָפֵךְ עָלַיִךְ הֲמוֹן יָם חֵיל
גּוֹיִם יָבֹאוּ לָךְ:

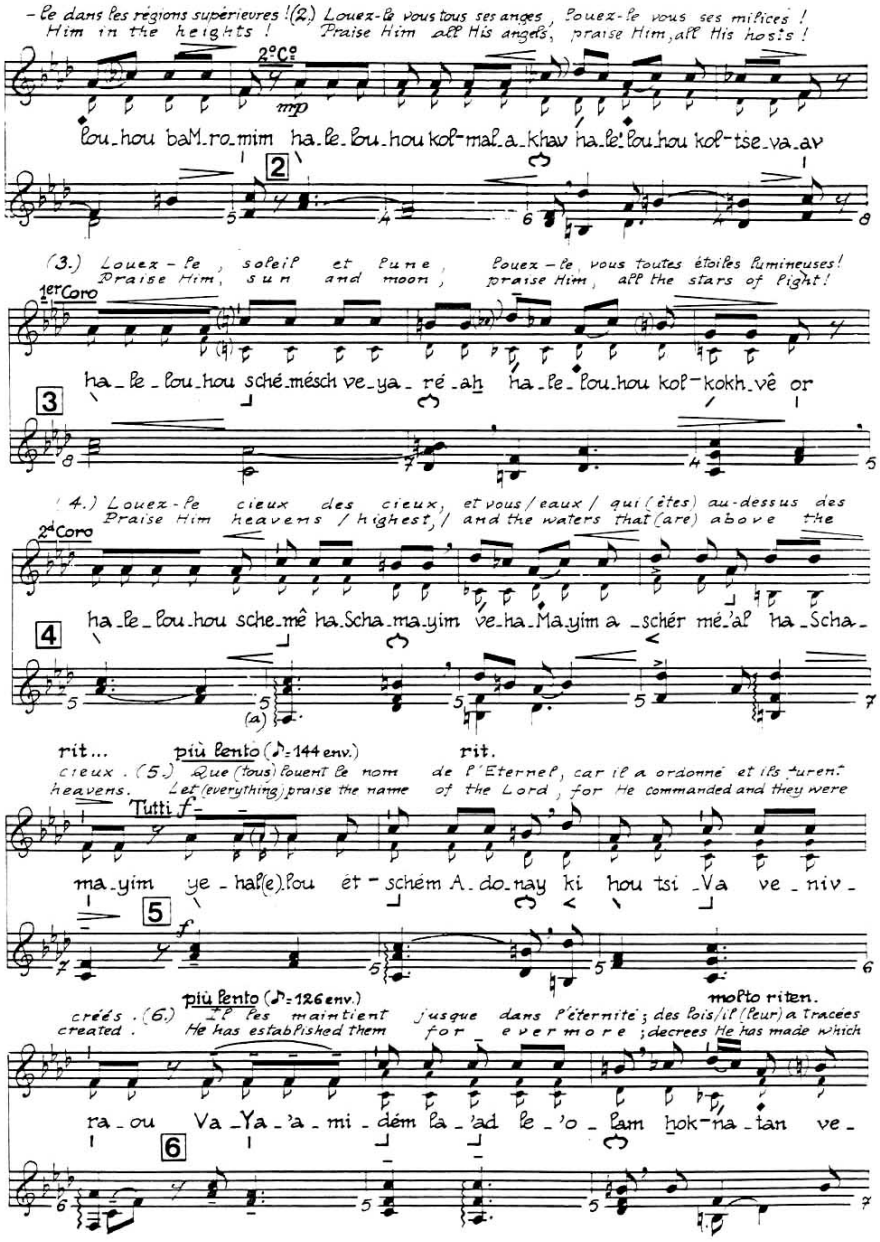
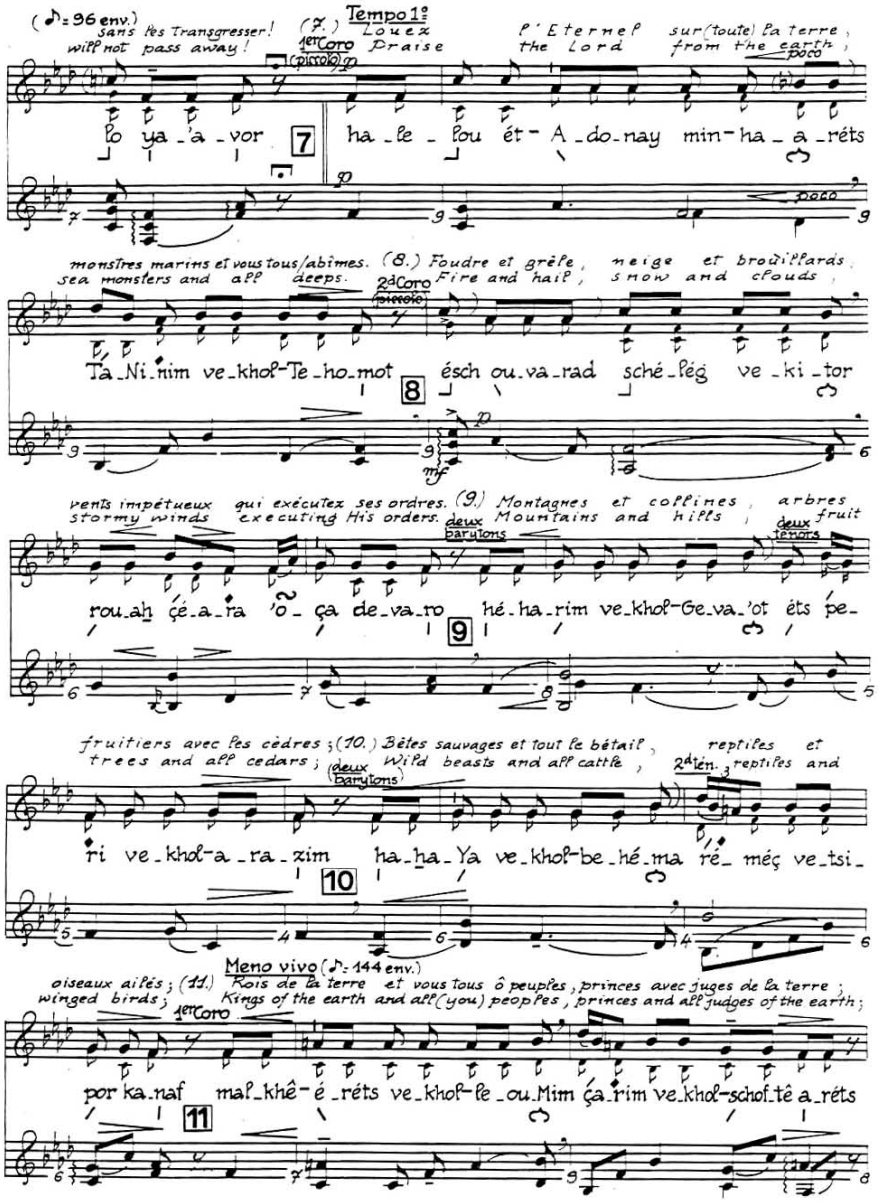
תהלים קמח

Psaume 148 — Psalm 148

CHŒUR (a) CHORUS
ACCOMPAGNEMENT – ACCOMPANIMENT
pour harpe celtique (ou guitare) for celtic harp (or guitar)

Impétueux et mystérieux
Impetuously and mysteriously (♪=166)



(a) Voir note page 1. / See footnote page 1.

– le dans les régions supérieures ! (2.) Louez-le vous tous ses anges, louez-le vous ses milices !
Him in the heights ! Praise Him all His angels, praise Him, all His hosts !
2°Coro
mp
lou-hou baM-ro-mim ha-le-lou-hou kol-mal-a-khav ha-le-lou-hou kol-tse-va-av
2
(3.) Louez-le, soleil et lune, louez-le vous toutes étoiles lumineuses !
Praise Him, sun and moon, praise Him, all the stars of light !
1er Coro
ha-le-lou-hou sché-mésch ve-ya-ré-ah ha-le-lou-hou kol-kokh-vê or
3
(4.) Louez-le cieux des cieux, et vous / eaux / qui (êtes) au-dessus des
Praise Him heavens / highest, / and the waters that (are) above the
2d Coro
ha-le-lou-hou sche-mê ha-Scha-ma-yim ve-ha-Ma-yim a-schér mé-'al ha-Scha-
4
(a)
rit... più lento (♪=144 env.) rit.
cieux. (5.) Que (tous) louent le nom de l'Eternel, car il a ordonné et ils furent
heavens. Let (everything) praise the name of the Lord, for He commanded and they were
Tutti f
ma-yim ye-hal(e)-lou ét-schém A-do-nay ki hou tsi-Va ve-niv-
5
f
più lento (♪=126 env.) molto riten.
créés. (6.) Il les maintient jusque dans l'éternité ; des lois il (leur) a tracées
created. He has established them for ever more ; decrees He has made which
ra-ou Va-Ya-'a-mi-dém la-'ad le-'o-lam hok-na-tan ve-
6

18
(♪= 96 env.)
sans les transgresser!
will not pass away!
(7.) Louez
1er Coro
Praise
l'Eternel
the Lord
sur (toute) la terre,
from the earth,
lo ya-'a-vor 7 ha-le-lou ét-A-do-nay min-ha-a-réts
monstres marins et vous tous/abimes.
sea monsters and all deeps.
(8.) Foudre et grêle, neige et brouillards,
2d Coro
Fire and hail, snow and clouds,
Ta-Ni-nim ve-khol-Te-ho-mot 8 ésch ou-va-rad sché-lég ve-ki-tor
vents impétueux qui exécutez ses ordres.
stormy winds executing His orders.
(9.) Montagnes et collines, arbres
deux barytons
Mountains and hills, deux ténors fruit
rou-ah çé-a-ra 'o-ça de-va-ro 9 hé-ha-rim ve-khol-Ge-va-'ot éts pe-
fruitiers avec les cèdres;
trees and all cedars;
(10.) Bêtes sauvages et tout le bétail, reptiles et
(deux barytons)
Wild beasts and all cattle, 2d ten. reptiles and
ri ve-khol-a-ra-zim 10 ha-ha-Ya ve-khol-be-hé-ma ré-méç ve-tsi-
Meno vivo (♪= 144 env.)
oiseaux ailés; (11.) Rois de la terre et vous tous ô peuples, princes avec juges de la terre;
winged birds; Kings of the earth and all (you) peoples, princes and all judges of the earth;
1er Coro
por ka-naf 11 naf-khê-é-réts ve-khol-le-ou Mim ça-rim ve-khol-schof-tê a-réts

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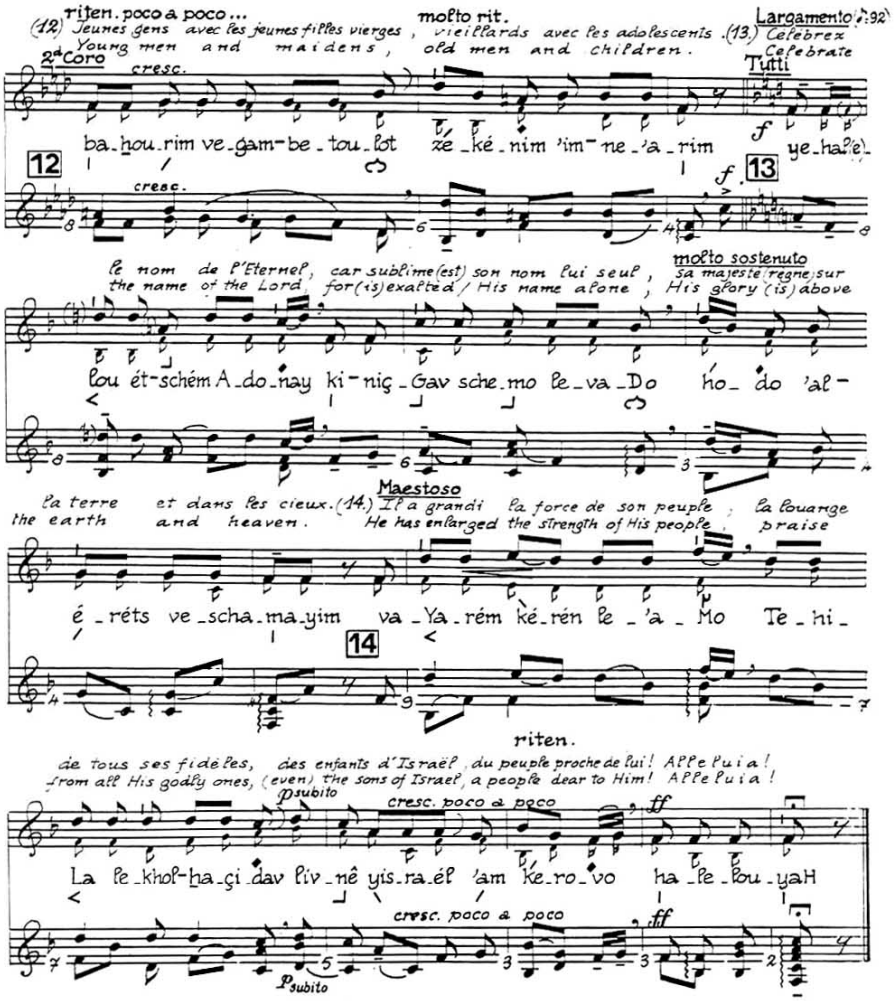

א הַלְלוּיָהּ ׀ הַלְלוּ אֶת־יְהוָה מִן־הַשָּׁמַיִם הַלְלוּהוּ בַּמְּרוֹמִים׃
2 הַלְלוּהוּ כָּל־מַלְאָכָיו הַלְלוּהוּ כָּל־צְבָאָו׃ הַלְלוּהוּ שֶׁמֶשׁ
3 וְיָרֵחַ הַלְלוּהוּ כָּל־כּוֹכְבֵי אוֹר׃ הַלְלוּהוּ שְׁמֵי הַשָּׁמָיִם
4 וְהַמַּיִם אֲשֶׁר ׀ מֵעַל הַשָּׁמָיִם׃ יְהַלְלוּ אֶת־שֵׁם יְהוָה כִּי
ה 6 הוּא צִוָּה וְנִבְרָאוּ׃ וַיַּעֲמִידֵם לָעַד לְעוֹלָם חָק־נָתַן וְלֹא
7 יַעֲבוֹר׃ הַלְלוּ אֶת־יְהוָה מִן־הָאָרֶץ תַּנִּינִים וְכָל־תְּהֹמוֹת׃

8 אֵשׁ וּבָרָד שֶׁלֶג וְקִיטוֹר רוּחַ סְעָרָה עֹשָׂה דְבָרוֹ׃ הֶהָרִים
9 וְכָל־גְּבָעוֹת עֵץ פְּרִי וְכָל־אֲרָזִים׃ הַחַיָּה וְכָל־בְּהֵמָה
11 רֶמֶשׂ וְצִפּוֹר כָּנָף׃ מַלְכֵי־אֶרֶץ וְכָל־לְאֻמִּים שָׂרִים וְכָל־
12 שֹׁפְטֵי אָרֶץ׃ בָּחוּרִים וְגַם־בְּתוּלוֹת זְקֵנִים עִם־נְעָרִים׃
13 יְהַלְלוּ אֶת־שֵׁם יְהוָה כִּי־נִשְׂגָּב שְׁמוֹ לְבַדּוֹ הוֹדוֹ עַל־אֶרֶץ
14 וְשָׁמָיִם׃ וַיָּרֶם קֶרֶן לְעַמּוֹ תְּהִלָּה לְכָל־חֲסִידָיו לִבְנֵי
יִשְׂרָאֵל עַם קְרֹבוֹ הַלְלוּיָהּ׃

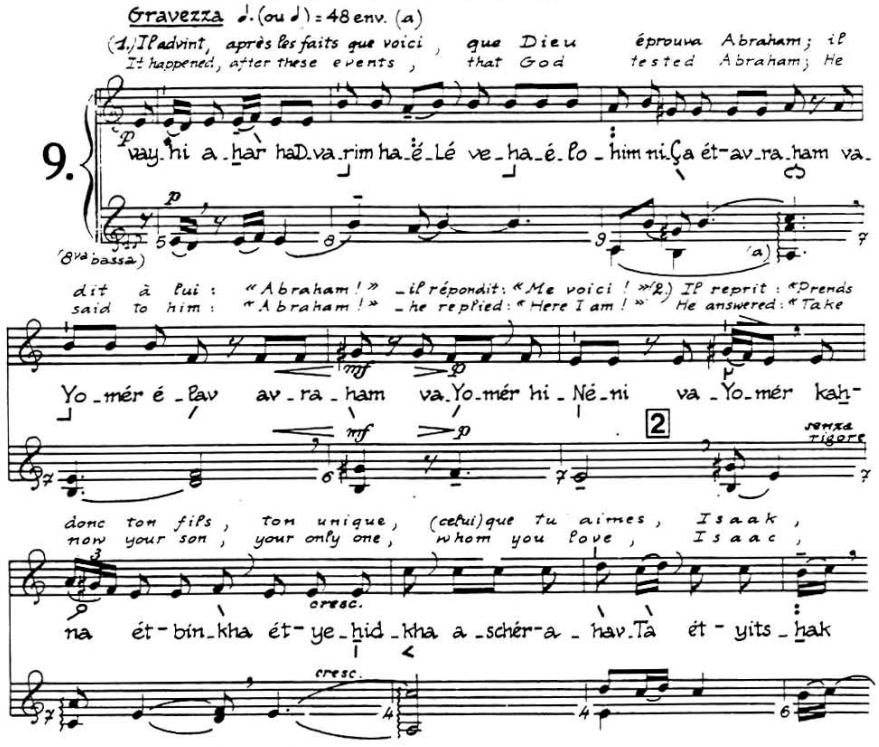
עקידת יצחק 1-14

Sacrifice d'Abraham

Gen. 22 : 1-14

Abraham's Offering

Gen. 22 : 1-14

ACCOMPAGNEMENT – ACCOMPANIMENT
pour harpe celtique (ou guitare) / for celtic harp (or guitar)

(a) Voir note page 1. / See footnote page 1.

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